

84 STEPS

Friday 9 April 2021 — Sunday 5 November 2023

Inaugurated in 2021, *84 STEPS* features projects conceived at the intersection of art and education. *84 STEPS* occupies an entire floor of Kunstinstituut Melly. It features a constellation of specially commissioned artworks and environments. The installations are regularly activated in different ways by the participating artists, as well as our institution's programming team and guest participants. The work and events within *84 STEPS* gives special attention to the relation between physical and mental architectures, as much as with interpretations of personal and social health.

The name *84 STEPS* alludes to the number of steps that connect the building's ground floor to this third-floor gallery. This transformation of a white-cube gallery into a dynamic space for socializing art follows our 2018 makeover of the ground floor gallery, MELLY. This approach to exhibition-making emphasizes an ongoing interest in developing new forms of public engagement with art, and no less of articulating embodied knowledge and shared experiences with art.

To date, *84 STEPS* has included works by [Afra Eisma](#), [The Feminist Health Care Research Group \(Inga Zimprich\)](#), [Alma Heikkilä](#), [Maike Hemmers](#), [Moosje M Goosen](#) and [Daily Practice \(Suzanne Weenink\)](#), [Domenico Mangano & Marieke van Rooy](#), [Raja'a Khalid](#), [Lisa Tan](#), and [RA Walden](#). On Friday 20 January 2023, the installations by [Afra Eisma](#), as well as [Alma Heikkilä](#), are exchanged with a new work by [Tromarama](#) and one by [Anna Witt](#).

For the LIVE 2023 evening there are 3 installations suited for performances:

Tromarama: Soliloquy

Friday 20 January — Sunday 8 October 2023



The collective Tromarama is a Bandung-based artist collective founded in 2006 by Febie Babyrose, Herbert Hans, and Ruddy Hatumena. The three met while studying together, and shortly began to create works that combine video, installation, computer programming, and public participation. Underpinning their art making, is their collective interest in the influence of digital media on society's perception of its surroundings. Channeling language, text, wit, and interaction, Tromarama reflects on the cornerstones of Indonesia's political and cultural environment, and on forms of perceptive engagement in our hyperreality that applies globally.

For *84 STEPS*, Tromarama presents a site-specific iteration of their work *Soliloquy* (2018/2022). The installation features some ninety second-hand lamps scattered around the space like islands or entities left in solitude. Each time the hashtag “#kinship” is used on Twitter, the tweet is converted into binary code, triggering their switches and creating a symphony of flickers. The flashing bulbs transcribe layers of human desire, as well as individual stories that manifest users' connections forged across physical and digital realms. The relationship with language, generally but also especially through the realm of social media, has been an important aspect of Tromarama's practice. This work encourages us to reconsider everyday conditions, relationships, reasoning, and sensibility in our hyperreality.

Lisa Tan: Waiting Room of a Psychologist and a Neurologist

Friday 9 April 2021 — Sunday 21 May 2023



For years, Lisa Tan has researched ways in which images, language, and spaces shape one's subjectivity. Born in New York and raised in West Texas, she relocated to Stockholm where she works as Professor of Fine Art at Konstfack University College of Arts, Crafts, and Design. Creating work with video, photography, text, installation, and other gestures, she regularly draws from literature, literary theory, and the history of photography. Her own experiences of desire, loss, and otherness, fuel explorations into consciousness, the formation of individual subjectivity, and the role that different representations play in shaping a person's relationship to the world and to others.

For *84 STEPS*, Tan presents an existing installation from 2019, including photographs that document the framed art found in the waiting rooms of two different physicians: a psychologist and a neurologist. The images sourced from these waiting rooms are reproductions of paintings and drawings by artists both notable (Leonardo da Vinci, Paul Klee, Henri Matisse, and Claude Monet) and otherwise (John Wipp and Terence Warren). The artist regards waiting rooms as an interstitial space par excellence, harboring people in sickness and good health. In their unemotional and distanced documentation, the photographs perform a kind of rehabilitation in which the notion of the waiting room becomes more apparent, as do the lives of the images themselves. Each image has run through a sequence of exchanges since their making, circulating in art's hierarchies and value systems, before ending up in a waiting room. Presented for this iteration is a series of letters the artist received from her former general physician, Dr Bamberger. Together with Tan's photographs, they speak to feelings, hypotheses, and insecurities, contemplated within such transient spaces of hope and apprehension.

Anna Witt: Soft Destructions

Friday 20 January — Sunday 8 October 2023



German artist Anna Witt is interested in the construction of cultural stereotypes and the place of the individual within social systems. Experimental and performative art forms are essential to her art making. She often works collaboratively, and is particularly interested in forms of care work, and the divergence of social connectivity and detachment. Taking the form of performances, public interventions, and video installations, her works seek to playfully enable communal interaction. To this end, she is as interested in non-verbal forms of communication, such as sound, gesture, and movement, as she is in verbal. In her view, it is these more marginalized and sensorial registers that may offer new definitions of our communal existence.

For *84 STEPS*, Witt presents a newly commissioned site-specific installation set to become a stage for live ASMR performances. The term ASMR (Autonomous Sensory Meridian Response) refers to a physical reaction comprised of a pleasant tingling sensation which many people find soothing. It became popular in social media, eventually developing into a community phenomenon in 2010, primarily on YouTube. Mutual care and emotional closeness are the cornerstones of this community, as users share and watch videos to help relieve stress, anxiety, or sleeping disorders, most commonly. The live sound-performances will focus on the auditory and sensory effects of gentle, destructive actions towards the objects spread within the gallery, that make up the installation. The physical debris will remain and accumulate within the space, thereby constantly changing it over the course of the exhibition.

For this exhibition, we are looking for (a) musician(s) that will develop, with artist Jennifer Tee, a special sound piece to accompany the performance that is scheduled during the evening at 8 pm. If you are selected, you will work together with Jennifer Tee in 2/3 sessions, on location, to develop this sound piece.

Jennifer Tee: Still Shifting, Mother Field

Friday 20 January — Sunday 21 May 2023



The exhibition *Still Shifting, Mother Field*, by artist Jennifer Tee includes newly commissioned ceramic sculptures, textile installations, performances, and collages. Tee was born in Arnhem, the Netherlands in 1973. She lives and works in Amsterdam. As part of the solo-exhibition *Still Shifting, Mother Field* at Kunstinstituut Melly, Dutch artist Jennifer Tee is staging a performance developed with Korean improvisation choreographer and dancer Miri Lee.

In Jennifer Tee's work her interest in the in-between state of what she calls "the soul in limbo" is of central importance. The soul in limbo is restless and alive and caught in an unnamed place—a conceptual, mental, psychological, and physical space—on the border between the present and the possible. Tee also researches contemporary life, with its cross-cultural identity and narratives, its instability and complexity, and its potential for the

loss of identity, language, and kinship with original cultures. In addition, Tee explores various forms of ideological concepts of life and their potential for creating a new and more beautiful and soulful world. With her work, she encourages the contemplation of life's fragile connections, evoking spiritual realms with active material experimentation.

A central element of Jennifer Tee's exhibition at Kunstinstituut Melly is her *Tampan Tulip* series. It's a series of collages made from pressed tulip petals, with motifs taken from Tampan weavings. These textiles can be found in the Lampung region of southern Sumatra, a part of a crucial trade route for hundreds of years. The area has long been a crossroads of cultures and artistic traditions. The square-shaped woven Tampans were exchanged during important rites of passage. The motifs often include a ship with human souls, animals, and plant-like forms in motion to the afterlife: references that explore diasporic narratives, migration, and the tree of life in relation to genealogy and ancestry.

Commissioned and produced by Kunstinstituut Melly, Rotterdam and Vienna Secession, Vienna. The exhibition is on view in Vienna from 16 September to 6 November 2022, and in Rotterdam from 20 January to 21 May 2023.



MELLY Bookshop & Café

This is the ground-floor space of Kunstinstituut Melly visible from the street and the first interface of many visitors with the institution. We are looking for one or two performances that can set the mood for the whole evening! Below are some images for your reference.

